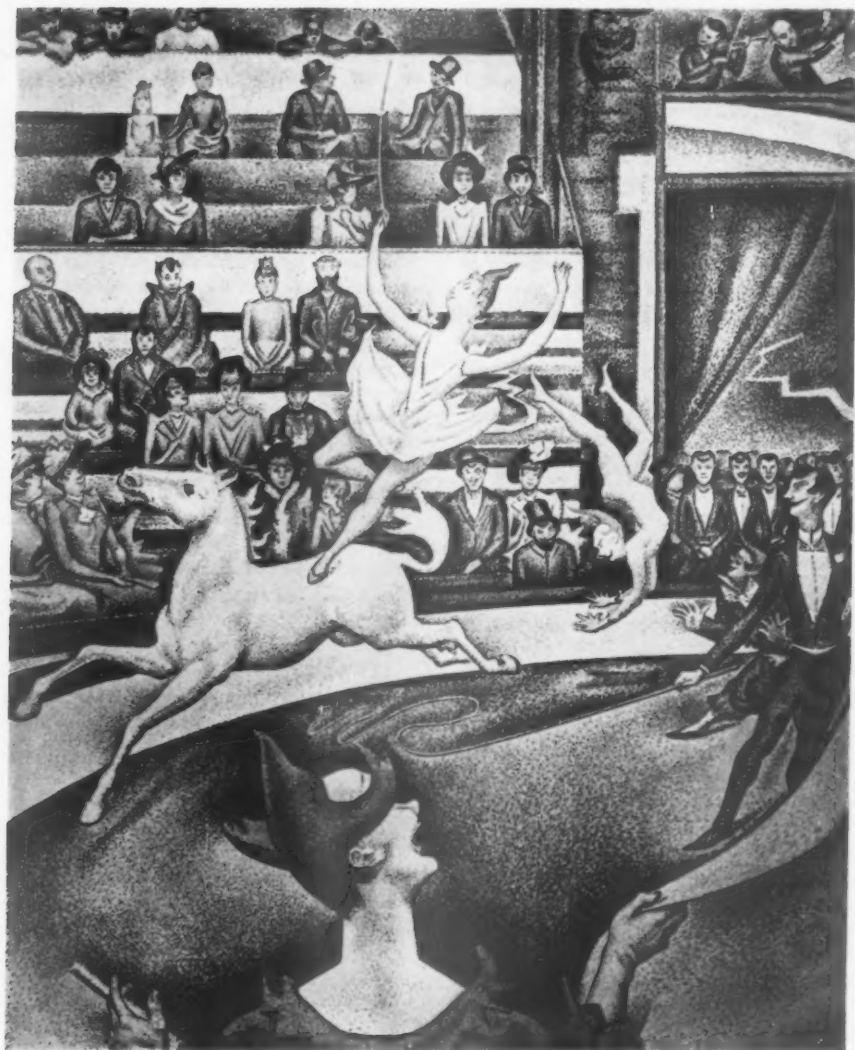


Georges Seurat. The Circus. This great canvas, painted in the artist's last year, is one of the ten works by Seurat lent to the present exhibition by the Louvre



THE ART INSTITUTE OF CHICAGO QUARTERLY

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THE PLACE OF SEURAT

For the first time since his death, almost seventy years ago, Chicago is having an opportunity to see the art of Georges Seurat, one of the rarest and still most inventive French painters of the nineteenth century. The fourth member of the group known as post-impressionists (a rather misleading term, indicating merely that they came *after* the impressionists), he is far less known to the public than his contemporaries, Cézanne, Van Gogh and Gauguin. Seurat died at the early age of thirty-one, just when many artists are coming into their own, but he worked furiously hard in the few years granted to him, leaving behind almost seven hundred paintings, sketches and drawings. Indeed, he seems to belong to that small group of great artists who sense that their lives will be short and so strive, with directed determination, to build up a volume of work on which posterity can judge them.

The Art Institute has been fortunate, through the foresight of one of its great collectors, Frederic C. Bartlett, to have on its walls since 1925 the masterpiece of Seurat, *Sunday Afternoon on the Island of La Grande Jatte*. This large canvas, completed when the artist was only twenty-seven, has gradually been recognized as not only one of the few paintings of the nineteenth century which in scope and originality can challenge the masterpieces of the past but as a turning point in modern art, reaching out and influencing many of the movements of our own day. In fact, Seurat, along with Cézanne, is generally credited with anticipating the discoveries of cubism and abstract art. Unlike the impressionists, from whom he learned much, Seurat was not satisfied with the spontaneous, drifting, color-soaked vision of nature. He strove to organize his sensations and weld them into permanent, structural form.

Seurat did not achieve this mastery overnight. He had begun in the most academic way, studying at a municipal art school in Paris, where he was

born in 1859 into a middle-class family, and later at the *École des Beaux-Arts*, one of the most conservative academies in Europe. But the young artist early showed a devouring curiosity in regard to the science of optics and he strayed away from the traditions of cold classicism to admire the color experiments of Delacroix. At seventeen he began to draw continuously, and being a perfectionist, devoured the old masters, Raphael, Poussin, Rembrandt, as well as Ingres and Millet along the way, gradually evolving a controlled use of dark and light which he demonstrated in a whole series of great drawings. By using a rich *conté* crayon on a grained paper he caught the most delicate, mysterious nuances of form. His painting started modestly but by 1884 he had finished an original large canvas—the first of seven great works—called *The Bathers*. Ten figures are relaxing, bathing in the Seine at Asnières, and though the material came from the commonplace life of the day, Seurat invested it with a calm and poise which show him determined to restore a sense of classic order to contemporary art. Unlike the impressionists who often painted a picture a day, he slowly built up his composition, evolving it from little painted sketches done on the spot and from single drawings made from models in the studio.

La Grande Jatte, which immediately followed was even more ambitious. Here were some forty figures from Parisian life, strolling, sitting, in a Sunday mood on the Island in the Seine. Over sixty "documents" went into its creation, Seurat controlling this large canvas with the eye of a master until the whole painting took on the character of a great fresco. Here every line, form and space are related to his peculiar, organizing vision. By this time, in contact with another young artist, Paul Signac, Seurat had developed a "method" of working in color which was soon to be known as neo-impressionism. Dissatisfied with the duller tones of the classical tradition and under a renewed study of

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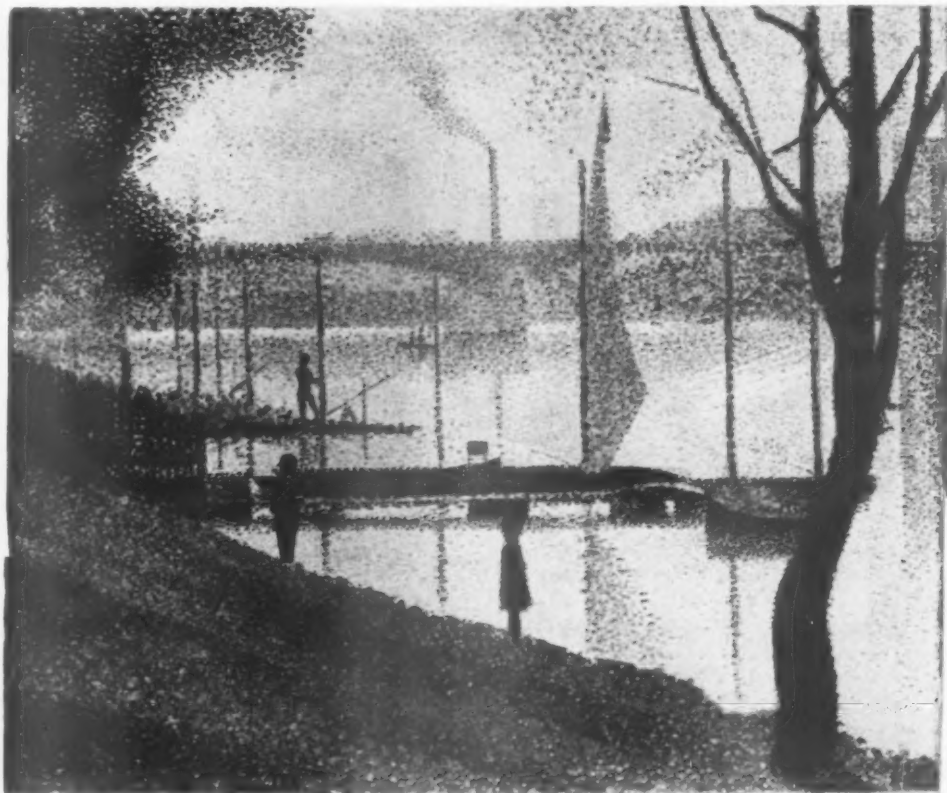
Delacroix as well as scientific treatises on color, he began to "divide" his hues, striving for a greater luminosity. *La Grande Jatte* shows the "broken" color of neo-impressionism where notes and touches of pure color are laid side by side or streaked or dappled across each other, the theory insisting that the mixture take place in the eye of the beholder rather than on the palette or canvas, itself. So wedded to his method did Seurat become that at this time he denied all poetic intention in his work.

Here was something entirely new and when the painting was shown in the eighth and last showing of the impressionists, it aroused a storm of protest,

not only from the Parisian public who had become used to the lively scandals of art exhibits, but from the impressionists, themselves. Renoir detested it; Degas was skeptical; only Pissarro, among the group, not only defended Seurat but changed his own method of composing and painting for a number of years in favor of this new "scientific" impressionism. Soon, Seurat, though ridiculed by the press and public, found himself a leader of a new movement and a whole group of young artists began to color-spot their canvases and follow his experiments.

He was not entirely pleased; in fact, he became

Georges Seurat. The Bridge at Courbevoie. This painting and the Young Woman Powdering, two of Seurat's major works in the current exhibition, are lent by the Courtauld Institute of Art, London. Courtesy Home House Trustees



jealous of his method as he saw others imitating it without understanding. To Seurat it was more than technique; hostile critics might call it "pointillism" or "petit-point"; to him it was a stern, intellectual method of dividing his sensations in front of nature by analysis and a final synthesis. He withdrew to his studio to paint *The Three Models*, today hidden away in the Barnes Foundation. In the exhibition one can follow its development from the first drawings and painted studies to a second version which is far livelier than the large picture which is perhaps the most academic of all of Seurat's big canvases.

Had Seurat stopped here he would have accomplished his first great contribution to later painting. By rescuing art from the impressionists, by returning it to the great European tradition of structure, he would have opened the door to the twentieth century emphasis on form and design in depth. But as he confessed to one of his friends he was always led on to experiment and to pioneer. Critics had complained that his art was static and airless; next he painted that remarkable picture in the Stephen Clark collection, *La Parade*, where he took a side-show in Montmartre and saturated it with mysterious light and color, to create an enigmatic masterpiece. And he began to strive for movement and new symbolic shapes in his two later canvases, *Le Chahut*, named for a rowdy dance in a Montmartre night-club, and in his final, unfinished painting of *The Circus*.

Gone in these later works is the revival of classicism. They are composed with a new emphasis on abstract form and rhythm, full of surprising ellipses of space, charged with a peculiar decorative overtone, and are perhaps the most original of all of his production. Particularly in *Le Chahut* he seems to have sought for a dissonance in keeping with the subject. In fact it comes close to rendering an hallucination of sound, with its arbitrary colors and strange dislocations of figures. *The Circus* gives off a new gaiety, composed in those colors which Seurat recommended for such a theme and emphasizing those lines springing above the horizontal which the artist felt suitable to its mood.

Had Seurat lived to develop this symbolic side of his art, what would he have accomplished? Certain

critics have suggested that here was abstract art in its essence. Would he have gone on to entirely non-representational art? Would he have invented, rather than anticipated, cubism or the non-objective?

Such conjectures are no more than conjectures. But in day-dreaming on later (and never realized) works by the artist it is well to recall his continuing dependence on nature. Born in a century which gradually left the stern classicism of Ingres and David and the feverish romanticism of Delacroix to evolve the realism of Courbet and the poetic realism of the impressionists, Seurat, in spite of his originality, remained wedded to what the eye perceived. Abstract and symbolize as he would, nature remained his guide and in between his major works he would go off for months to the North to paint the quiet strands and beaches of the Channel ports. He would continue to draw from the figure or the scene, no matter how subtle and delicate these drawings became, no matter how schematic or arbitrary the forms with which he rendered them.

For beneath Seurat the scientist and Seurat the logician, there lies a poet, deny it as he might. This poet saw nature emotionally; he perceived the most mysterious, even romantic elements in the most ordinary subjects. Where most of his followers (Signac is the exception) relied on a new technique, he exploited a new vision. It is this tremendous and original insight that puts Seurat apart from many of his contemporaries and made him such a force to young artists of our own century.

Cézanne first demonstrated to the twentieth century the power of form as built in color. But in France where the short-lived movement of the Fauves preceded the discovery of Cézanne, Seurat's neo-impressionism was already at work. Even the generation before, Van Gogh, Toulouse-Lautrec, Bonnard and Vuillard had been affected by his division of color into its component purities and now Matisse and Derain and Vlaminck began to exploit the color-spotting and color lines which distinguish Seurat's approach. It remained for the cubists and constructivists to find in Seurat a renewed sense of structure and space; it was no accident that many young artists in Paris in the 1900's pinned up on their walls a reproduction of *La*

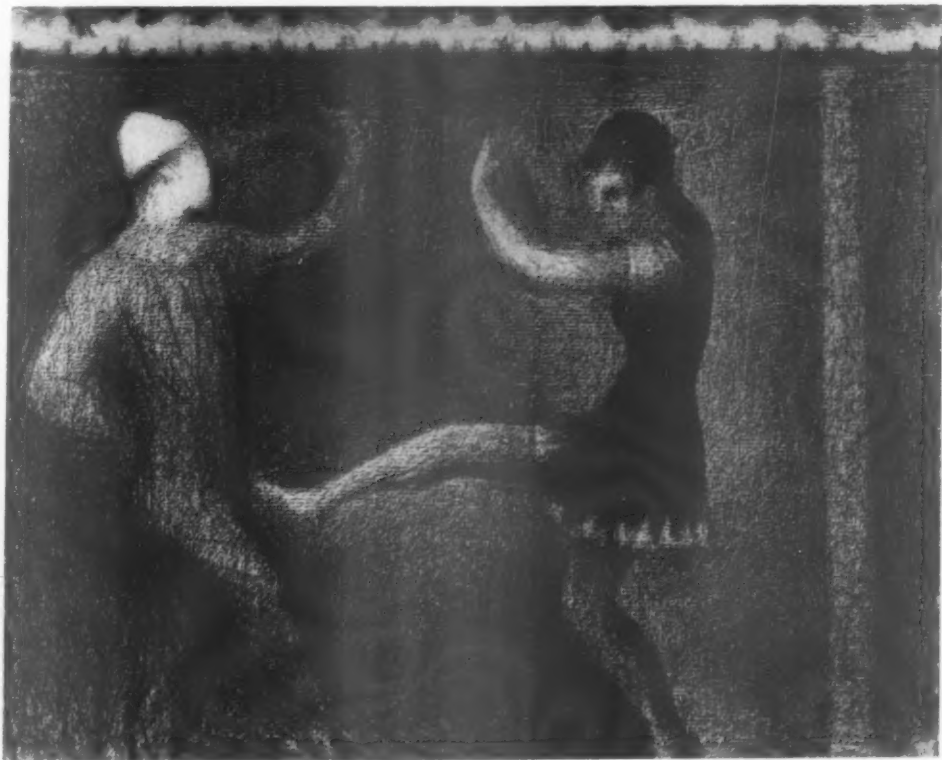
Grande Jatte or Le Chahut. The recent exhibition of Picasso at the Art Institute showed Picasso's use, over and over again, of the tenets of neo-impressionism, not only as a means of making certain surfaces vibrate and live, but in a deeper understanding of formal design. The constructivists of the post-war epoch hailed Seurat as a designer of abstract forms while Héliou has paid tribute to his invention of symbolic shapes and intervals.

Today, now that Seurat's influence has passed, we begin to see him not only as a link between two

centuries but as a highly original artist in his own right. Where his period was shocked or delighted by his technique and where later artists used him as a way to their own invention, he has now passed the awkward age of influence and can be enjoyed for himself. For to those who look and in looking meditate, Seurat reveals himself. Lacking the earthy power of Cézanne, the moving humanity of Van Gogh, the decorative flair of Gauguin, he is strangely and mysteriously a revealer of essences.

DANIEL CATTON RICH

Seurat, Georges. Saltimbanques, Couple Dancing, 1886-7. Lent to the present exhibition by Mr. and Mrs. Leigh B. Block, Chicago



*Detail of the newly acquired
Crespi, showing the figures
on the right of the canvas*

THE MARRIAGE AT CANA BY GIUSEPPE MARIA CRESPI

The Art Institute has recently acquired through the Wirt D. Walker Fund, a most unusual and important painting, *The Marriage at Cana*, which is attributed to Giuseppe Maria Crespi (1665-1747), foremost Bolognese painter of the late Baroque period.

The scene described is taken from the text of the Bible but modified by the painter to serve his specific artistic concept. At close observation, the actual story seems comparatively unimportant to the artist, but the character of the scene attracted him as an ideal subject for a visually dramatic as well as decorative composition. It is as if the curtain had just risen upon a festive banquet with the guests around the table engrossed in conversation, the musician playing and servants hustling about. To the rear there is a ramp and staircase with a small group talking and servants carrying food. The exact setting of the scene is left to our imagination, with only an indication of a rather elaborate architectural arrangement. The perspective is somewhat exaggerated; two figures are placed with their backs to the observer and several servants point in various directions, thus emphasizing the action and creating a stronger feeling of space. The brilliant, indirect lighting enhances the impression of a stage act.

This large painting was discovered recently in the south of France. When it was offered to the Art Institute, the attribution to Giuseppe Maria Crespi seemed at once convincing. Unmistakably, the painting shows distinct marks of Crespi's "hand-writing," most strikingly so in the types of his people and in the color scheme which ranges from

deep velvety and sensuous tones to very delicate shadings of transparent pastels, often mixed with greenish pink and blueish tints. But more than that, it is even possible to identify this painting with a known but long lost work by Crespi.

There exist remarkably complete contemporary records of Crespi's early activities, his training with the local Bolognese artists, Cignani, Canuti and Burrini, his early travels and studies in Venice, Parma, Modena, Pesaro and Urbino, and his first independent work in Bologna. Among these records is described and highly praised as one of Crespi's early masterpieces a large painting of the *Marriage at Cana*, commissioned by one Signor Giovanni Ricci, a wealthy and liberal patron of the arts in Bologna. In his history of the academy in Bologna, ¹Giampietro Zanotti, one of the chroniclers of the period, gives a detailed analysis of the painting and its artistic merits. ¹ He also recalls that, at the age of about twelve (around 1686), he modeled for the head of Christ and especially for the hair. At that time he was fascinated by the speed with which Crespi worked—"so much so that it seemed he did not paint the figures, but that they actually grew on the canvas." To this, Luigi Crespi, the painter's son, adds in a report on his father's life ² that the picture was done shortly after one of his father's earliest works, *The Crucifixion of the Ten Thousand Martyrs*, painted in 1684 for the church Santo Spirito in Bologna. He states that it was done in the taste of Veronese but that a few figures, mainly that of Christ, were painted in the style of Barocci.



We know then that the famous painting was commissioned and owned by Giovanni Ricci of Bologna. After his death it belonged to his nephew, Antonio Marchesini, in whose house in Bologna Zanotti studied it. Sometime around 1765 it was bought by a Dottore Giacomelli. Since that time the picture was never mentioned and disappeared completely.

We may then conclude with a considerable measure of safety that the painting now owned by the Art Institute is indeed the famous picture by Crespi which he painted toward the end of the 1680's. One can well understand why this painting earned Crespi so much fame and admiration, for within the scope of the Bolognese school of that time no other artist can be found who would have been capable of

creating a composition of such monumental beauty and sensitivity. Crespi's lively and imaginative personality emerges. He was a master of observation and so accomplished a technician that he could paint in any style and, even as a student, copied paintings by the great masters with such perfection that these copies later sold as originals. While working under Canuti as a student in the monastery of San Michele in Bosco, Crespi is reported to have copied all the famous frescoes by the Carracci, among which was a painting by Ludovico of Saint Peter in the House of Simon the Tanner. Two drawings for this fresco show clearly that Crespi was inspired by this painting for the spatial arrangement and also for certain elements of group-



Giuseppe Maria Crespi, 1655-1747. *The Marriage of Cana*. Oil on canvas, 74x97¼ inches. The Wirt D. Walker Fund



Veronese. The Marriage of Cana. Drawing. Weimar Museum, Germany

ing when he planned his own large composition.

The influence of the Carracci, however, faded before the impact of Veronese's work, which became a determining factor in Crespi's early development. In creating this picture Crespi was obviously inspired by Veronese's majestic fresco compositions of the *Cene* (banquet scenes) of religious and secular type which were well known and much imitated by many artists, especially in northern Italy. Veronese himself was using well established concepts for the creation of his *Cene*. As a possible prototype for such scenes might have served Giulio Romano's famous Feast of the Gods. This great wall decoration in the Palazzo del Te in Mantua was widely known through an engraving; even Rubens was greatly inspired by this composition. Also, many of the decorative devices used by Crespi, the wall with shelves of platters and jugs and such properties as the vases in the foreground and the animals, appear again and again in paintings of the late 16th and 17th centuries. Aside from such general similarities there is proof that Crespi took over some definite elements from a certain composition by Veronese. There exists a drawing by the

Venetian master for a painting of the Marriage at Cana (the final picture appears to be lost) of which Crespi made ample use in arranging his scene. Indeed, the left half of the drawing with Christ and the Virgin Mary turning to each other and the musician with his instrument kneeling before them, is literally transposed into Crespi's painting. There are other figures, like the turbaned man to the right whose pose and gesture are adapted from Veronese.

Despite all these various influences and stylistic tendencies which the young Crespi tried to assimilate he created his own scene of the Marriage at Cana. What gives the painting its unique artistic validity is Crespi's ability to make full use of the achievements of the Carracci and of Veronese and, at the same time, to foreshadow so brilliantly at this early date the work of Giovanni Battista Tiepolo, the greatest 18th century Venetian painter.

W. M. VAN DER ROHE

¹ Giampietro Zanotti, *Storia dell'Accademia Clementina di Bologna*, 1739, Vol. II, pp. 36, 37.

² Luigi Crespi, *Vite de Pittori Bolognesi non descritte Nella Felsina Pittrice*, 1769, pp. 202, 206, 207.



Shinto Deity, Zennyo-Ryūō. Detail

FOUR NEWLY ACQUIRED EXAMPLES OF JAPANESE ART

Museum patrons occasionally find themselves drawn to an Oriental print or painting, a sculpture or decorative screen, for which their study of the history of Western art has not prepared them. Though unfamiliar with Chinese and Japanese art forms, and the training that developed them, there is nonetheless an immediate response for which their eye needs no previous conditioning—a tribute to the Oriental artist's ability to infuse his creations with a mood and spirit that have universal appeal. Four such objects, three fine sculptures and a two-fold screen, all Japanese, have recently been added to the Art Institute collection. All are the generous gift of Robert Allerton. It is always a pleasure for a curator to be able to report new acquisitions in any field within his jurisdiction. It is the more pleasant when, as is the case with the sculpture and screen under consideration, they are of a type not previously represented in the museum. Such additions of fine quality are even more noteworthy when one considers the strong national restrictions which have in recent years made Japanese art of importance increasingly difficult to obtain.

Earliest in date are two of the sculptures; the haniwa figures of a warrior and of a horse. They may be dated 4th to 5th century A.D. The monuments of this Archaic or Tumulus Period were the great burial sites of the emperors and powerful lords. Often quite extensive in size, they bore testimony to the power and wealth of the Imperial family and important court figures. That of emperor Nintoku-tennō (c. 395-427 A.D.) reputedly took forty years to build. The most notable feature of these tumuli was the fence-like arrangement of clay cylinders or haniwa which surrounded them. Often perfectly plain, these cylinders were occasionally embellished with human figures, or more rarely with horses, houses or roosters. There are variations in quality and type, but both in execution and use the haniwa seem to have been a native tradition.

Prior to the use of these terra-cotta pieces it had been the practice to bury important retainers and family with the deceased. If the written records may be trusted, the wails and lamentations of these unfortunates could be heard at some distance. This method of providing the departed with adequate servants in the life after death was understandably unpopular and it may be supposed that not infrequently the less devoted tended to drift away as infirmity and death approached the master. The traditional originator of the clay replacements was Nomi no Sukune who in the reign of Suinin, probably in the third century, recommended that clay effigies be substituted for the hapless retainers.

The Art Institute figure is that of a warrior, poised and alert, ready to draw his sword. Like many other examples, this figure wears a close fitting helmet-like cap, a short, skirted tunic and high leggings. A necklace of beads is at his throat. The only other adornment is the checker-board cross-hatching incised on tunic, above and below the wide, tight belt, and on the cap. Aside from a few missing fragments on skirt and cap, and minor repairs to breaks at throat, arms and sword, the figure is in a remarkable state of preservation. The cylinder base and portions of the feet, it may be mentioned, are modern restorations.

Of even more immediate appeal, and indeed not unlike a large toy, is the haniwa figure of a horse, excavated in Ibaragi Prefecture, Kanto District. Fully harnessed and saddled he stands ready to serve his master. These horses, because of their size and form have usually been excavated in fragments. Although there are some skillful repairs this example is in excellent condition. The elaborate harness trappings are of particular interest, with clay "rivets" at the strap crossings, and rein bells in front and back. Such fully caparisoned steeds and armed warriors give quite an interesting glimpse of the military life of feudal Japan.



Shinto Deity, Zennyo-Ryuwo (Dragon-man). Japanese, 10th century. Wood, 40 $\frac{1}{4}$ inches high. Gift of Robert Allerton. Illustrated on the left

Haniwa figure of a warrior. Japanese, about 4th-5th century A.D. Terra-cotta, 36 inches high. Gift of Robert Allerton. Illustrated opposite

Haniwa figure of a horse. Japanese, about 4th-5th century A.D. Terra-cotta, 30 $\frac{3}{4}$ inches high, 34 inches long. Gift of Robert Allerton. Illustrated below



Though the Archaic Period is usually regarded as deficient in examples of artistic significance, it must be remembered that the pattern of culture as a whole had sufficient vitality to survive and to carry over into later periods of Japanese history certain specific national characteristics. Certainly at their best these early clay figures have a directness and alert quality that create an immediate response on the part of the viewer. Though undeniably the work of craftsmen rather than creative artists or sculptors, they have a certain artistic significance as an indigenous Japanese art form. The two newly acquired examples are of particular interest for the Art Institute. Prior to their acquisition museum visitors might have been justified in presuming that Japanese art sprang full-fledged into being in the tenth century.

Quite unusual, historically and aesthetically, is the figure of a Shinto deity, Zennyo-Ryuwo. This "dragon-man" is the first plastic representation of a Shinto divinity in the Art Institute collection. Such figures are extremely rare, for Shinto, often described as "nurse of the arts" was seldom the patron. A reluctance to portray their gods in human form stems from the fact that these gods were regarded as spirits, and as such they in large part remained too mysterious to recreate in plastic or graphic form. Hosts of spirits crowded the land and very air of Japan and there were gods of hearth and home, field and forest. It is perhaps as well for the art historian, eager to identify and date, that there existed this antipathy to give their gods form. Not until the latter portion of the tenth century do we see the association of Buddhist and Shinto shrines in the same compound, and the attendant creation of anthropomorphic images of Shinto gods under the influence of Buddhist thought. These were the first faltering steps by which the native gods were embraced and worshiped as avatars of the Buddhist ones. Buddhism, which had supplied nearly all the religious art of Japan since its importation in the sixth century, and which had largely obscured the native religion with its vast and complex iconography, in effect provided an impetus for the plastic representation of Shinto divinities. It is noteworthy, however, that even before this time the very artists and craftsmen who erected the Buddhist temples, cast the bronze images and painted the holy pic-

tures, invoked the native Shinto spirits of timber, metal and pigment before starting their tasks.

Interest in our figure centers about the slightly uplifted head, for here the sculptor lavished his greatest care and artistry. The rendering of the body is in fact cursory almost to the point of crudity, which was after all perhaps a conscious device to focus attention on the head and its elaborate dragon headdress. The body is covered only by a skirt-like garment, draped in apron-like fashion at the waist. Dipping low in back, it comes slightly above the knee in front. A few incised lines serve to indicate folds in the cloth, and similar incised grooves delineate belly and breasts. Both fore-arms are missing, as are portions of both feet. In all areas save the face, the chisel marks are plainly visible. The figure probably was originally entirely painted, although only bits and patches about the face, much blackened by smoke, remain.

The head is a rather flat oval, with carefully defined, half-closed eyes, short nose and compressed lips. The expression is trance-like, almost ecstatic. A striking dragon ornament tops the figure. Poised with one claw firmly clamped above each ear of the man, and another on each shoulder, the mythical beast's serpentine tail falls down the middle of the back in "pigtail" fashion. The horned dragon head is alert, mouth open and fangs exposed. Iconographically, this dragon feature is the one clue which may eventually aid in the figure's identity. The problem of identification is made more difficult because so much of the recorded data concerning the Shinto religion is shot through with pious fabrications or is frankly mythological. Indeed the primary histories were set down in written form only after many generations of oral transmission. The dragon itself is an extremely involved figure, symbolical of the utmost attainment and embodiment of all wisdom. In both China and Japan the dragon is a sun and cloud emblem, regulator of storms, and indirectly, of crops, the master of rivers and sea, and guardian of pearls and jewels. It is highly probable that the dragon peering above the head of this figure is indicative of a watery source for the deity's power.

Probably carved in the late tenth century, the figure comes from a group said originally to have

Hoitsu, 1761-1828. Two-fold Screen, Japanese, early 19th century. Color and gold on paper, each panel 67 $\frac{3}{4}$ inches high and 32 $\frac{3}{4}$ inches wide. Gift of Robert Allerton



been in a shrine in Izumo Prefecture. Two of the group are registered in Japan. A third is in the Cleveland Museum. Izumo, on the West coast of Honshu Island is one of the points closest to Korea, and to the waves of influence from that country. The struggle between the position of the central Shinto deity, the sun goddess Amaterasu, and the gods localized around the province is barely concealed in the ancient histories. The Art Institute figure is perhaps the representation of such a local god.

Of considerably later date is the two-fold bird and flower screen painted in color on paper, and bearing the signature of Hoitsu. Born on the first day of the seventh month of the eleventh year of Horeki (1761), Hoitsu was both poet and painter. He studied under several of the most eminent artists of his period, receiving instruction in such diverse methods as the Ukiyoe, Kano and Chinese schools. In 1797, under the pretext of bodily infirmity he entered the Buddhist priesthood. His motives seem not to have been entirely pious. Probably the strict adherence to ceremonial life demanded by the class into which he was born became increasingly irksome, and donning the saffron robes of the Buddhist priest insured at least some time for artistic pursuits. That he was more successful than perhaps he had even dared hope is borne out in the records. Obligated by the rules of his order to become *curé* of a fixed parish in Kyoto, he managed never to take up residence, but instead withdrew to suburban Tokyo where his home became a meeting-place for the artistic and literary greats of the period. He was apparently in daily life neither priest nor man of business, but first and foremost a painter and poet. A dedicated admirer of the brothers Korin and Kenzan, he managed to locate their lost graves, where he arranged for monuments to be set up. Later Hoitsu was responsible for publishing volumes of the collected works of Korin and Kenzan. His admiration, particularly for the former, may be seen in Hoitsu's paintings and in particular in the Art Institute screen.

Screen-painting is essentially a Japanese expression. Impressive castles with vast audience halls and long corridors became fashionable in the late 16th

century and created a demand for suitable decorations to embellish their grandeur. It was a robust period and the new patronage, unlike that of the former aristocracy, was not particularly concerned with intellectual content. Subtlety of execution was not required. Fortunately a new generation of painters proved themselves equal to the challenge and the results, often breathtaking in effect, were screens of crimson and emerald, of green, violet and blue. These decorative splashes of color and pattern were in high favor for a full hundred years and earned for their makers the apt term of "the Great Decorators." The exuberance of the period, however, was spared the next logical step to vulgarity by Japanese taste, which retained an elegance even when restraint and understatement had given way to the flaunting and the gorgeous.

The Art Institute screen by Hoitsu comes well after the last flowering of this flamboyant phase but there are echoes of the rich color and pattern of the earlier period. They are tempered though, by superb touches of delicate brushwork, notably in the drawing of the mandarin ducks huddling on the snowy crags and taking off in flight. The colors are predominantly a rich red for the blossoms, warm grey and brown tones on fowl, foliage and branches, with areas of blue and green in foliage and snow-covered pilings. The stream which crosses the composition is a deep, sandy-textured blue with current lines of black. In certain areas, pools of other pigments were dripped on the wet colors to spread and partly blend, producing variegations of leaf and limb. The curved details of the red flowers as well as the falling snowflakes, are further built up with thickening of gesso. The background, to enhance and set off this richness, is a sparkling spatter of gold. Striking in color and delicacy of line, the screen is an extremely important addition to the Art Institute collection.

Spanning roughly fourteen hundred years in time, and varying greatly in mood and manner, these four new acquisitions have little in common except their country of origin. Yet there is an additional bond in that they are, in each case, almost purely an indigenous expression, relatively free from foreign influence or prototype.

JACK SEWELL

**EDUCATIONAL ACTIVITIES
AT THE ART INSTITUTE
WINTER-SPRING 1958**

LECTURES AND FILMS

THE FRIDAY EVENING SERIES

6:30 P.M. Free to the Public Fullerton Hall

February 7 **THE TASTE OF THE CZARS**, by Sterling A. Callisen, Dean of Education, the Metropolitan Museum of Art: an illustrated lecture based on first-hand studies of great collections behind the Iron Curtain.

February 14 **DOES CRITICISM MAKE SENSE?**, a lecture by Douglas Morgan, Chairman, the Department of Philosophy, Northwestern University.

FOUR CRAFTSMEN PICTURE THE THEATRE

A second series of lectures arranged by Dr. John Reich in which four distinguished theatre craftsmen speak about their work.

February 21 Dr. Elmer Nagy, Head of Julius Hart Opera Foundation and School in Hartford, Connecticut, designer for NBC television opera, director-designer-producer of Colorado's Central City Opera Festival.

February 28 Joseph Kramm, playwright, actor and director; author of the psychological drama, *The Shrike*, which was produced by Jose Ferrer and won the Pulitzer Prize in 1952.

March 7 Eric Bentley, Brander Matthews Professor of Dramatic Literature at Columbia University, author, anthologist and critic.

March 14 Harold Clurman, stage director, author, critic for *The Nation*, founder of the Group Theatre. He has directed 60 Broadway shows, including the recent *Waltz of the Toreadors*.

March 21 **THE MEDIEVAL SCULPTOR AT WORK** by John White, the Courtauld Institute of Art, London. New insights into the carving tradition of the Middle Ages, illustrated with examples from the great sculptured facade of the cathedral at Orvieto.

FILM SERIES: Aspects of the Art of the Film

A new series of fine film evenings will be offered starting Friday evening March 28 at 6:30 P.M. and extending through April. The satiric and poetic film, the abstract, and other aspects of film art shown under the direction of Whitney Halstead.

ART THROUGH TRAVEL

by Dudley Crafts Watson and Addis M. Osborne

Sundays, 3:00 P.M. Members, free, non-members 80¢

February 9, 16 by Addis M. Osborne
Northern Sketch Book: Denmark and Norway

February 23, March 2, 9 by Dr. Watson
Vienna to Brussels: Austria, Bavaria and Belgium

March 16, 23, 30
Edinburgh to London: Scotland and Rural England

GALLERY LECTURES

Understanding a work of art is an active process of inquiry, study and perception. Members of the Institute staff and guest instructors can increase your understanding by discussing and sharing aesthetic experiences. Most of the activities listed below have been arranged in series for greater benefit of those who can plan to attend regularly.

ON THE COLLECTIONS

Tuesdays, 11:00 A.M.

Free to the Public

THREE POINTS OF VIEW

ON CONTEMPORARY EUROPEAN PAINTING—GALLERY 40

Three independent discussions of the same group of art works will afford the gallery audience an opportunity to compare the reactions of two members of the Museum staff and a well-known Ameri-

can painter who is a visiting professor in the School of the Art Institute.

February 11 Katharine Kuh
February 18 Boris Margo
February 25 Daniel Catton Rich

ON CONTEMPORARY AMERICAN PAINTING—GALLERY 25

Two Chicago painters and one member of the Institute curatorial staff give their independent views of recent American paintings.

March 4 George Buehr
March 11 Frederick A. Sweet
March 18 George Cohen

OF CURRENT INTEREST

Tuesdays, 5:45 P.M. Starting February 4

A weekly series of informal talks by George Buehr and guest authorities designed to acquaint the visitor with the Art Institute's collections and its changing exhibitions. No strict continuity of program will be followed, rather, the aim will be to show some of the best or the most interesting offerings of the museum during any particular week. Thus, featured temporary exhibitions will be frequently studied, with balance provided by the visits to the finest of the rooms housing the permanent collections.

NOW ON VIEW

Fridays 12:15 P.M. Free to the Public

The current exhibitions of the Art Institute discussed by members of the Museum staff and guest lecturers.

THE SEURAT EXHIBITION

February 7 George D. Culler
February 14 Forman Onderdonk
February 21 Margaret Dangler
February 28 John W. Parker
March 7 George D. Culler

OCEANIC ART

Talks on a distinctive exhibition of primitive arts by members of the Museum staff, guest lecturers.

March 14 Alan R. Sawyer
March 21 Whitney Halstead

STUDY AND DISCUSSION CLASSES

The program of study and discussion classes listed below offers to Members and others interested the means to undertake a discriminating study of the arts as represented in the Institute's collection. Classes are informal and emphasize direct experience and discussion under qualified leadership. No specialized background of study is required, and all interested are encouraged to apply.

THE VISUAL ELEMENTS OF ART

Tuesdays, 2:00 P.M. In the galleries

Ten Weeks starting February 18

Whatever else it may be or say or do, a work of art is a physical construction of pigment or other materials. It employs a visual language peculiar to itself, and it achieves certain psychological effects with that language. This course, taught by George Buehr, provides a study of the vocabulary which artists use, the grammar of its employment, such as systems of area manipulation, perspective, and color, and the laws which govern expression, such as balance, rhythm, and harmony. Chalk talks, objects from the collections and slides will be used as illustration, with help offered in the reading and enjoyment of a variety of art of various times, but with the greatest attention given to painting of this century. The class is open to Members and the public, and no registration is required.

GREAT PRINTS IN WESTERN ART

Tuesdays, 5:45 P.M. In the print galleries

Eight Weeks starting February 18

In this class, offered for the first time, Lenore Pressman will introduce for study examples from the great original prints in the Institute collections. The visual and formal qualities which distinguish printmaking as an art will be stressed. Free to Members, non-members, \$5.00 tuition. Enrollment is limited to 20 persons and applications in person or in writing will be accepted at the Department of Museum Education office in the order received.

THE VISUAL AND MUSICAL ARTS

Tuesdays, 7:00-8:30 P.M. In the Clubroom
Ten Weeks starting February 18

The discussions will explore some of the fundamental problems in understanding the visual arts and music. By looking together at original works in the galleries and by listening to music in class, the participants will gain an insight into the materials and concepts of the artist. Alan M. Fern, Instructor in the Humanities in the College of the University of Chicago, will lead the lecture-discussions. Tuition for Members, \$10.00, non-members, \$15.00. Enroll in person or in writing through the Department of Museum Education.

THE ARTS OF PRIMITIVE SOCIETIES

Wednesdays, 5:45 P.M. In the galleries
Ten Weeks starting February 19

What are the arts we call primitive? How were they used by the cultures that produced them? How did they grow out of custom, magic, religion? What has been their effect on the arts of our time? Whitney Halstead, Instructor in art history at the School of the Art Institute, will direct the class in the study of these important questions about the art forms of native Africa, Indian America, and Oceania. The class is open to Members and the public. Members free, non-members, \$5.00 tuition. Enroll in person or in writing through the Department of Museum Education.

THE ART OF FANTASY

Thursdays, 2:00 P.M. In the galleries
Eight Weeks, starting February 20

Surrealism is a contemporary manifestation of a tendency which has appeared whenever artists in any age have attempted in their work to make their own inner world more vivid and actual than the world of external reality. These varied but related ventures will be explored in a class led by Whitney Halstead. The class is open to Members and the public. No tuition is required, but an indication to the Department of Museum Education of intention to attend will be appreciated.

WHAT ARE THE DECORATIVE ARTS?

Fridays, 2:30 P.M. In the galleries
Eight Weeks, starting February 21

Meyric Rogers and members of the Decorative Arts curatorial staff will explore the wealth of the decorative arts collections. Enrollment will be limited to thirty persons. Members free, non-members \$5.00 tuition. Applications for admission must be made in person or in writing to the Department of Museum Education and will be accepted in the order received.

STUDIO ACTIVITIES FOR MEMBERS

MEMBERS' STUDIO I First Problems in Painting
Tuesdays, 2:00 P.M., under the direction of Kay Dyer, 14 sessions, beginning February 4.
Members' Studio

MEMBERS' STUDIO II Advanced Painting Problems
Fridays, 2:00 P.M., under the direction of Briggs Dyer, 14 sessions, beginning February 7.
Members' Studio

The Members' Studio courses are lecture and demonstration classes. All creative work is done outside class and brought in for evaluation. Tuition is \$10.00. Enroll in the Department of Museum Education after January 20.

MEMBERS' SKETCH CLASSES

Tuesdays, 5:45 P.M. in Fullerton Hall under the direction of Addis M. Osborne.
Fridays, 10:00 A.M. in Fullerton Hall under the direction of Jasper San Fratello.

EVENTS FOR CHILDREN

Raymond Fund Classes for the children of Members, ages 6-16, in Fullerton Hall under the direction of Addis M. Osborne. No registration required.

SPECIAL JANUARY-FEBRUARY SKETCH CLASS

Saturdays, 10:30 A.M.
February 1, 8, 15

Materials available at the door

DRAWING DEMONSTRATIONS AND SLIDES

Saturdays, 11:30 A.M., starting February 22.

MUSIC

GALLERY AND FULLERTON HALL CONCERTS

The Chicago Chamber Orchestra
Dieter Kober, Conductor

FREE CONCERTS

February 9, 3:30 P.M. In the galleries

MUSIC FOR OBOE AND STRINGS, by Helmich Roman
and Benedetto Marcello, with Carl Sonik, soloist.
CONCERTO FOR STRING ORCHESTRA, by John La-
Montaine, in observance of American Music Week.

March 23, 3:30 P.M. In the galleries

CONCERTO FOR TWO HORNS AND STRING ORCHESTRA
IN F, by Antonio Vivaldi
DIVERTIMENTO NO. 10 IN F, K. 247, by W. A. Mozart

Guest artists: Philip Farkas and Frank Brouk

THE GOODMAN THEATRE PRESENTS

THE GREAT KATHERINE and
THE MAN OF DESTINY

by George Bernard Shaw

February 14 through March 2

CAMINO REAL

by Tennessee Williams

March 21 through April 6

The brief calendar at the right and the complete schedule above will give you an idea of the many activities offered to its Members by the Art Institute. There are other advantages, too, in being a Member—free admission to the galleries and special exhibitions and reductions in admission prices to the Goodman Theatre, concerts and special classes, for example. Call, write or visit the Membership Department for more complete information. The address of the Art Institute is Michigan at Adams Street; the telephone number is CE 6-7080; and the Membership Department is on the main floor, right of the front doors.

SPECIAL MUSICAL PROGRAMS

The Chicago Chamber Orchestra and guest artists in a series of musical events in Fullerton Hall. Admission is charged for these events. Members will receive a 20% discount from admissions listed. Tickets are available from the Department of Museum Education or at the door.

February 23 8:15 P.M.

Guest artist: Richard Dyer-Bennett, tenor and guitarist.

A group of arias and songs, including the Chicago premiere of three poems by Carl Sandburg, set to music for tenor and chamber orchestra by Alan MacNeil. Orchestral music by Henry Purcell and Gustav Holst. Admission \$3.50, \$2.50, \$1.50. Students \$1.00.

CALENDAR

See schedule for details

TUESDAYS

- 11:00 A.M. Gallery talk
- 2:00 P.M. Class: Visual Elements of Art
- 2:00 P.M. Class: Members' Studio I
- 5:45 P.M. Gallery talk
- 5:45 P.M. Class: Members' Sketch Class
- 7:00 P.M. Class: The Visual and Musical Arts

WEDNESDAYS

- 5:45 P.M. Class: The Arts of Primitive Societies

THURSDAYS

- 2:00 P.M. Class: The Art of Fantasy

FRIDAYS

- 10:00 A.M. Class: Members' Sketch Class
- 12:15 P.M. Gallery talk
- 2:00 P.M. Class: Members' Studio II
- 2:30 P.M. Class: What Are the Decorative Arts?
- 6:30 P.M. Lecture, film

SUNDAYS

- 3:00 P.M. Lecture: Art Through Travel
- 3:30 P.M. Gallery Concert (see dates)

